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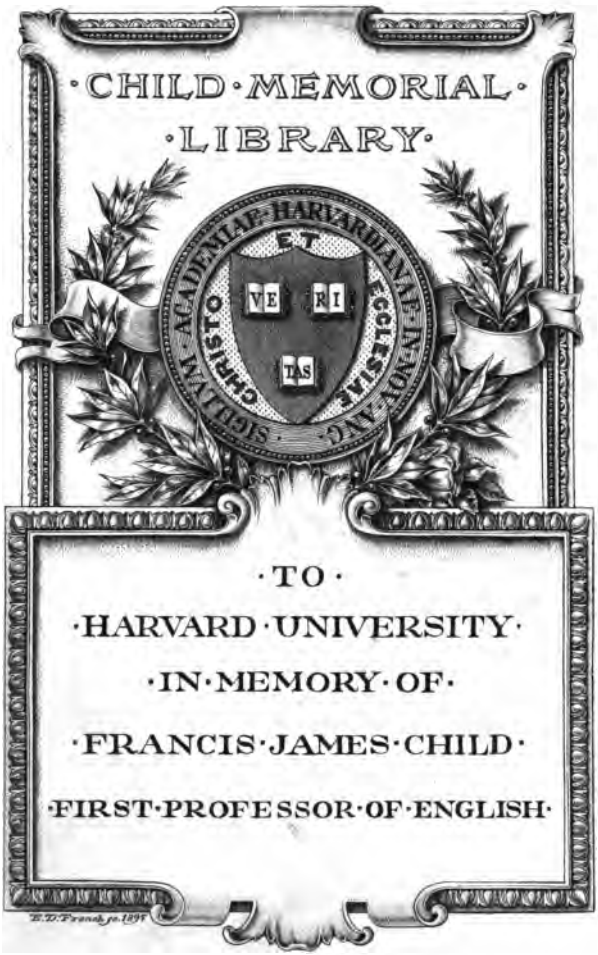
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PREFACE.

THE object sought to be accomplished by the somewhat peculiar mode of circulation herein adopted, is the preservation of a vast quantity of Shakespearian materials, useful to the student and critical reader, which are either too diffuse or too technical to be included in works prepared for the general public.

Some of that numerous class, who believe they can always regulate the affairs of their neighbours to advantage, have very strongly advised me to increase the numbers of the impression of these books, and to lower their price. The argument, on the first statement, appears conclusive. It is this:—when once the type is set, the printing of five hundred copies costs little more than ten. Instead, therefore, in the case, for instance, of a book, the expenses for ten copies of which amount to £20, issuing ten copies at £2 each, I were to print five hundred at the moderate price of five shillings each, in the place of merely clearing the expenses I should (allowing for the extra cost of

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Now, although I can afford to work at these favourite studies without the prospect of remuneration, I am not sufficiently well off—who is, in these mercenary days?—to despise by any means the pleasing contemplation of substantial profits. The scheme, however, is not practicable, for this simple reason. The numbers of copies, small as they are, are the *utmost* that I can attend to *personally*. The collation, transmission, and keeping the accounts, entail, as it is, a sufficient encroachment on my time; the continual exhaustion of the impressions of some of the books merely leaving places vacant for new ones. If I were to print and retain large stocks of these works, I should have to take a house on purpose for the business, to keep clerks, with dozens of ledgers, and, even then, I am pretty well convinced that the notion of profits would be visionary. It looks remarkably well on paper, but five hundred copies of this class of books would not be disposed of for many years, and the expenses and loss of interest on the original outlay would either swallow up the margin of supposed profit, or reduce it to an insignificant amount. Even in the case of the works named in the following list, there is, at the lowest calculation, a sum of three thousand pounds sank beyond the subscriptions actually received up to the present time. It is true that, in the long run, I expect to recover all of this

from the large increase of value anticipated in those cases where small stocks remain; but business people, who understand the uses of money, know that, under these circumstances, there should be a considerable overplus of receipts merely to meet interest, if "both ends" are to "meet."

I have entered into these particulars, in reply to several urgent applications to me to render these works more accessible. The decision turns on what is practicable, not on what we should exactly like; and those who inveigh so bitterly against the system of small limits should bear in mind that the surest method of obtaining subscribers to expensive works is the knowledge of the probability that, if they do not subscribe at once, they either miss them altogether, or obtain them afterwards only at an extravagant rate. With what I believe to be important Shakespearian objects in view, I have adopted, to attain those objects, the *only* plan which I sincerely believe to be practicable in the hands of any one, at least, who is not a millionaire.

J. O. HALLIWELL.

No. 6, St. Mary's Place, West Brompton,
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2. The Tragedie of King Richard the Second, as it hath beene publikely acted by the Right Honourable the Lorde Chamberlaine his seruants. Quarto, 1597. *Out of print separately.*

3. The Late and much admired Play called Pericles Prince of Tyre, with the true relation of the whole Historie, adventures and fortunes of the said Prince, as also the accidents, &c. in the Birth and Life of his daughter Mariana. By William Shakespeare. Quarto, 1609. *Out of print separately.*

4. The Tragedy of King Richard the Third, as it hath beene lately Acted by the Right Honourable the Lord Chamberlaine his seruants. Quarto, 1597. *Out of print separately.*

5. The Famous Historie of Troylus and Cresseid. Excellently expressing the beginning of their loves, with the conceited wooing of Pandarus Prince of Licia. Written by William Shakespeare. Quarto, 1609. *Out of print separately.*

6. A Midsommer Nights Dreame. As it hath beene sundry times publikely acted by the Right Honourable the Lord Chamberlaine his Servants. Written by William Shakespeare. Quarto. Imprinted at London for Thomas Fisher, 1600. *Out of print separately.*

7. The Tragœdy of Othello, the Moore of Venice. As it hath beene diverse times acted at the Globe and at the Black-Friers by his Maiesties Servants. Written by William Shakespeare. Quarto, 1622. *Out of print separately.*

8. The Tragedie of King Richard the Third, conteining his treacherous Plots against his brother Clarence, &c, with the whole course of his detested life, and most deserved Death. Newly augmented. By William Shake-speare. Quarto, 1605. *Out of print separately.*

9. Much Ado about Nothing, as it hath been sundrie Times publikely acted by the Right Honourable the Lord Chamberlaine his Servants. Written by William Shakespeare. Quarto, 1600. *Out of print separately.*

10. The most excellent and lamentable Tragedie of Romeo and Juliet, newly corrected, augmented and amended, As it hath bene sundry Times publiquely acted by the Right Honourable the Lord Chamberlaine his Servants. Quarto, 1599.

11. The Tragedie of King Richard the Third, conteining his treacherous Plots against his brother Clarence, the pittifull murther of his innocent Nephewes, &c. Newly augmented by William Shakespeare. Quarto, 1602. *Out of print separately.*

12. The Excellent History of the Merchant of Venice, with the extreme Cruelty of Shylocke the Jew towards the saide Merchant in cutting a just Pound of his Flesh, and the obtaining of Portia by the choyse of three Caskets. Written by W. Shakespeare. Printed by J. Roberts. Quarto, 1600. *Out of print separately.*

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Earle of Sussex, and the Lord Chamberlaine, theyr Seruants. Quarto, 1600.

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16. Lucrece. Quarto, 1594. Fetched three pounds five shillings at Windus's sale, March 1868.

17. The Tragicall Historie of Hamlet, Prince of Denmarke. By William Shake-speare. As it hath beene diverse Times acted by his Highnesse Servants in the Cittie of London, as also in the two Universities of Cambridge and Oxford, and elsewhere. Quarto, 1603.

18. The Second Part of Henrie the Fourth, continuing to his Death, and Coronation of Henrie the Fift. With the Humours of Sir John Falstaffe and Swaggering Pistoll. As it hath been sundrie times publikely acted by the Right Honourable the Lord Chamberlaine his Servants. Written by William Shakespeare. Quarto, 1600.

19. The Second Part of Henrie the Fourth, continuing to his

Death, and Coronation of Henrie the Fift. Quarto, 1600. This is the second edition, with the same title as the preceding, but containing four more pages.

20. A Most Pleasaunt and excellent conceited Comedie of Syr John Falstaffe and the Merrie Wives of Windsor. Entermixed with sundrie variable and pleasing Humors of Syr Hugh the Welch Knight, Justice Shallow, and his wise cousin M. Slender. With the swaggering vaine of Auncient Pistoll and Corporal Nym. By William Shakespeare. As it hath bene divers times Acted by the Right Honorable my Lord Chamberlaines Servants, both before her Majestie and else-where. Quarto, 1602.

21. Venus and Adonis. Quarto, 1593. Fetched was found at Windus's Sale. March. 1848.

A List of the Editions to be Facsimiled, completing the Series.

22. The Tragedie of King Richard the Second, with new Additions of the Parliament Sceane, and the Deposing of King Richard. Quarto, 1608.

23. The Most Excellent Historie of the Merchant of Venice, with the extreame Crueltie of Shylocke the Jewe towards the

sayd Merchant, &c. London, Printed by I. R. for Thomas Heyes, 1600.

24. The Historie of Henry the Fourth, With the Battell at Shrewseburie. Quarto, 1622.

25. The Cronicle History of Henry the Fift, with his Battell fought at Agincourt in France. Quarto, 1600.

26. M. William Shake-speare, His True Chronicle History of the Life and Death of King Lear. The edition with no place of sale named in the imprint. Quarto, 1608.

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29. The Most Excellent and Lamentable Tragedie of Romeo and Juliet, as it hath beene sundrie Times publikely Acted. London, Printed for John Smethwicke. Quarto, n. d.

30. The Tragicall Historie of Hamlet, Prince of Denmarke. By William Shakespeare. Newly imprinted and enlarged to the true and perfect Coppie. Quarto, 1604.

31. The History of Henry the Fourth, with the Battell at Shrewseburie. Quarto, 1608.

32.* The Chronicle History of Henry the Fift, with his Battell fought at Agincourt in France. Quarto, 1602.

33. The most excellent and Lamentable Tragedie of Romeo and Juliet, as it hath beene sundrie Times publiquely acted by the Kings Majesties Servants at the Globe. Quarto, 1609.

34. The Tragedy of Hamlet, Prince of Denmarke, newly imprinted and inlarged according to the true and perfect copy lastly printed. Quarto. Printed by W. S. for John Smethwicke, n. d.

35. The Tragedie of King Richard the Second, as it hath been publikely acted by the Right Honourable the Lord Chamberlaine his Servants. Quarto, 1608.

36.* The Historie of Henrie the Fourth, with the Battell at Shrewsburie betweene the King and Lord Henry Percy, surnamed Henry Hotspur of the North. Quarto, 1604.

37. The Chronicle History of Henry the Fift, with his Battell fought at Agincourt in France. Quarto, 1608.

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The Life of Shakespeare.

Within the last few years I have enjoyed unrivalled facilities for investigating this subject, and have accumulated a large quantity of new materials. The voluminous ancient records of Stratford-on-Avon have been so freely accessible to me that I

have read every line of the many thousand documents there preserved, not even excluding jury-lists. The Corporation of that town have kindly aided my researches to the fullest extent of their power, even to the opening of attics that had been closed for centuries, and to searches between the rafters of their ancient Council-house. In addition to these opportunities, the masses of papers accumulated in the old established legal offices at Stratford have been carefully explored, the whole yielding an assemblage of useful materials far larger than I heretofore thought could have been preserved.

The Woodcut Illustrations.

All the illustrations to this work will be engraved on wood, even the facsimiles of old print and writing, which, by a new though expensive * process, can be so engraved with perfect accuracy, and with an effect superior, I think, to that produced by any other method. The illustrations will consist of views of churches, old houses, scenery, portraits, articles of domestic use, costume, music, plans, facsimiles, plants, birds, flowers, animals,

* I find that the facsimile thus executed of a *single* document has cost me no less than *thirty-eight pounds*, a fact I mention to suggest to the readers of this prospectus how large a support at the low rate of subscription here indicated must be given, with any chance of my expenses being met.

&c; in short, of everything, especially what is old English, that can in any degree illustrate the text of Shakespeare, or realise to us any glimpses of his life in London or in the country. The old rural life in Warwickshire will be attempted to be illustrated both by the aid of pencil and of any the minutest facts that can throw light upon it, even if they be of the humble class—

> Which Wisdom may disdain to hear,
> And Learning may not understand.

SHAKESPEARIAN COMMENTARY.

In estimating the value of Shakespearian criticism, the distinction between its relative and comparative importance is too often lost sight of. Relatively to the text, it is the most important study in English literature; viewed comparatively with that text, it sinks into insignificance. I would not surrender the little Induction to the Taming of the Shrew in exchange for all the results, present and future, of all Shakespearian criticism. On the other hand, the true restoration of a single line in Shakespeare is well worth the best volume of any other English writer.

The true secret of the dislike in some quarters to Shakespeare Commentary is, I believe, to be found in the baseless fancy that the critics seek an alliance in the matter of fame with his im-

perishable glory. As well might one accuse the commentators on the Bible of a wish to be thought inspired. Shakespeare, like the Bible, is the easiest book to understand in one sense—the most difficult in another. A little patient study of the subject will convince any one that the Works of Shakespeare require and deserve, for their complete interpretation, a larger amount of commentary than do those of any other English writer.

Illustrations of the Biography.

The artistic illustration of Shakespearian objects of interest in Warwickshire is as yet in its infancy, a remark which applies not merely to obscure points of interest, but to those memorials the delineations of which may have been naturally thought to be exhausted. For example, the Birth-Place of the Poet has been the subject of a thousand engravings, but the same ground has been traversed in all. We have the general exterior, the shop, the kitchen, and the birth-room over and over again; but no details of the various other portions of the building, no systematic attempt to trace the history of the edifice by the reproduction of old sketches; in short, no original investigation. Thus, the ancient cellar of the Birth-Place, the only room in the house which retains its precise original features, and which was no doubt a familiar spot to the boy-Poet, has hitherto entirely escaped observation.

The reason of this apparent negligence* arises from the circumstance of no artist having yet resided sufficiently long for the purpose at Stratford-on-Avon. A hasty visit of a few weeks does not suffice. Mr. J. T. Blight and myself have spent summer after summer in the locality, exploring every nook and corner in our power, and yet in Chapel Street, a spot of all others we had carefully investigated, the accidental opening of a door (generally closed) revealed at the last moment one of the choicest genuine fragments of Shakespeare's Stratford. Mr. Blight has made for this work the almost incredible number of *six hundred and thirty-two* original sketches of old houses, scenery, and details of archæological remains in the locality of Stratford and its neighbourhood *alone*.

The noble parish-church of Stratford-on-Avon is so intimately associated with the history of Shakespeare, it is proposed to engrave in detail every portion of the sacred edifice.

In addition to Mr. Blight's original sketches, numerous photographs, and I believe a complete series of all engravings of the slightest value, I have obtained every old drawing bearing on the subject that could be secured, so that the collection of artistic objects accumulated for use in this work is unrivalled in extent

* I do not of course exclude myself from whatever of censure may be here implied. When, in 1853, I had printed the Life of Shakespeare, in the first volume of my folio edition, I was goose enough to fancy that I had then exhausted the subject.

and interest, one which could not now be formed by any amount of expenditure.

The value of the sketches, both the old and the modern ones, is immensely enhanced by the alterations so rapidly progressing in Stratford and the neighbourhood. Even during the last year or two, several objects of interest sketched by Mr. Blight have either disappeared, or lost their ancient characteristic features. One cannot mention without emotions of deep regret what was until lately the most charming of the environs of Stratford, the mill-bridge and the weir-brake, a locality traditionally associated with Shakespeare, and one with which he must have been familiar. All the picturesque character of this spot is now for ever ruined by the advent of one of those noxious railways which are destroying the scenery of England, obliterating its rural character, substituting the hideous noise of a screaming whistle for the harmony of birds, and gradually even exiling quiet thoughts. We are passing now into a new order of things, and I have been only just in time to preserve a glimpse of that England which Shakespeare loved.

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arranged, so that, should the work arrive at an early termination, it will still be a perfect book in the sense in which book-buyers use that expression. And so large a support will be required to meet the expenses, perhaps I may be excused indulging the hope that its character of a quaint picture-book (including much which will be illustrative of ancient art) will recommend it to the favour of many who may take no special interest in abstruse researches, and even obtain for it a place on the drawing-room table.

NOTE.

Should anyone into whose hands this pamphlet may fall know of the existence of copies of early editions of Shakespeare in private hands, especially any for sale, they would confer the greatest favour by communicating with me at No. 6, St. Mary's Place, West Brompton, near London.

I am very anxious to obtain an imperfect copy of Love's Labour's Lost, 1598, which was sold by auction at Messrs. Sotheby's on November 22nd, 1826, for two pounds six shillings. It was bought by the late Mr. Thorpe, but all endeavours to trace it further have failed. Now if this copy has the first three leaves of text in fine condition, I shall be happy to give one hundred guineas for it, or the same sum for any other copy having those leaves. Care must be taken to ascertain that the leaves are really original, Malone having privately made a fac-simile reprint.

J. O. H.

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